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THE JAZZ IMPROVISATIONAL APPROACH: A NEW METHOD FOR LEARNING
A CLASSICAL PIECE OF MUSIC BY EMPLOYING JAZZ EDUCATION METHODS

BY

CANDACE NICOLE THOMAS

THESIS

Submitted in partial fulfillment of the requirements
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ABSTRACT

The purpose of this document is to introduce a novel way to learn a new piece of classical music by use of a jazz improvisational approach. Within this document, a jazz improvisational approach (JIA) is defined as a method of learning music through common practices utilized by jazz performers and educators. The musical language and style of the learned piece of music will not be of the jazz idiom, but will remain classical in nature. I began the process by transcribing, without access to the printed music, Johann Michael Haydn's *Concertino For Horn and Orchestra in D Major* from audio recordings. After I transcribed the piece, I continued to more fully learn the piece by using the JIA, which included the following steps: composing cadenzas, creating derivative etudes to solve technical issues within the piece, and creating improvisatory exercises and patterns that draw from the musical content of the work. My research will show the effectiveness of using a JIA to learn a piece of classical music as a pedagogical and performance tool as an alternative to the traditional way of learning unfamiliar classical music.

Dedication

I dedicate this dissertation to Dr. Katrin Meidell, for without her commitment, guidance, and expertise in editing, my paper would not be what it is now in its final form. I also dedicate this to her for our close friendship, my existence in this world is fuller and richer with her presence in my life.

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I also want to thank my parents, sister, and nieces for being so supportive of my being in school for so long, and being as understanding as possible when it came to studying over playing Wii dance games. Finally, I would like to thank my doctoral committee for their direction, support, and feedback in the process of this project.

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CHAPTER ONE

PURPOSE OF THE STUDY

Improvisation has an important role in Western musical history, but is not commonly found in current classical music training. Since the Baroque era, Western musicians have gradually strayed away from the improvisation and memorization of music, and have become fully dependent on sheet music. Often classical musicians play music by only adhering to the exact details of the written page, without allowing their own interpretations to influence the final outcome. This is not a problem for all performers, but it is possible that for those who focus too much on the score, a musically provocative performance of the piece may not manifest. The written score should be treated as a guideline, with room for the performer to add his or her own interpretation. The composer wrote the notes for the performer as a directive, suggesting that performers need to take ownership of the notes and decide the meaning of the music, and thus, what gestures to use. Many performers are not fully comfortable with asserting their own interpretations on music for fear of being wrong, but this project will offer a way for classical musicians to achieve comfort and creativity in finding their voice in a new piece of music.

Drawing from my own experience as a performer, I had always wondered if there was a more effective way for me to learn a piece of music and to have it confidently memorized, in addition to allowing me to give a convincing, musical performance, than my typical learning style. My usual approach to learning a new piece of classical music was to start with reading the sheet music, and listening to recordings. While this approach was effective, I would have difficulties feeling confident about the work I had done while

in performance. While picking up a new piece of music and reading it from the page is a tried and generally effective method of learning, I wanted to explore a fresh approach, hoping that it would take my musical expressiveness to a higher level. The Jazz Improvisational Approach (JIA) is a method that brings attention not just to what is written, but also brings heightened awareness to the technical issues of a new work by allowing the performer to find ways of alleviating them by creating etudes via an improvisational approach.

As a doctoral student at the University of Illinois at Urbana-Champaign, I began studying jazz horn with jazz trombone faculty member James Pugh. I found that his methods for teaching jazz standards were very effective for my learning style. My major professor, Bernhard Scully, almost immediately noticed changes to my sound and musical interpretation. After numerous discussions with both professors, we came up with the topic of using methods and steps, the JIA, that jazz students at the University utilize to learn a new tune, and applying them directly to learning a piece of classical music. The piece of Classical music I chose was *Concertino For Horn and Orchestra in D Major* by Johann Michael Haydn.

Traditionally, students of the classical genre depend on hard copies of the sheet music to learn a new piece. They work small sections at a time, focusing on the exact details written in the music. The approach I developed, the JIA, takes away the sheet music and instead begins with acute listening to audio recordings, then stretches the student's understanding of the piece by having them transcribe the music from the recordings, then verify the accuracy of their transcription by comparing to the published sheet music, and finally, using the self-made sheet music as the written guide. In this

way, students achieve a deeper and fuller understanding of their newly learned piece of music.

Jazz students spend countless hours learning various patterns in all of the different scales and modes used in jazz music. This helps build their quickly accessible repertoire for when it is their turn to improvise a solo during a tune. I also used this pattern study for the purposes of my project, but because I was working with a classical piece, I limited this part of the exercise to the scales I found within the *Concertino*. While Classical improvisation may not be a standard part of university-level music education currently, it does have a place in history, and I will show how it can be a beneficial addition to the classical curriculum.

Johann Nepomuk Hummel (1778-1837), Haydn's successor at Esterhazy, stated the importance of learning to improvise:

Even if a person plays with inspiration, but always from a written score, he or she will be much less nourished, broadened and educated than through the frequent offering of all of his or her powers in a free fantasy practiced in the full awareness of certain guidelines and directions, even if this improvisation is only moderately successful (qtd. In Goertzen 305).¹

My study resulted in a collection of derivative etudes, transcriptions of horn parts of professional recordings, improvised cadenzas that I recorded and transcribed, and my own edition of the horn part. Upon comparing my score to the published Universal Edition, my project concluded in verification that the JIA is an effective method for learning a classical piece of music. Following all the steps of the JIA, my study also resulted in preparing me to deliver a musically fulfilling performance.

¹ Leslie Hart, "Improvisation in the Collegiate Horn Studio." (DMA thesis, Eastman School of Music, 2011), 2.

CHAPTER TWO THE MUSIC

a. The History of the Concertino

The *Concertino* that is the focus of this project was composed circa 1775-1777 by J. Michael Haydn. It is possible that Haydn originally composed it for Joseph Leutgeb, who was a prominent horn player that joined the Archbishop's orchestra where Haydn was already a member. Leutgeb is most known for being the recipient of the famous horn concertos of W.A. Mozart. John Humphries suggests² that the opening movement, *Larghetto*, of the *Concertino* would allow Leutgeb the opportunity to show his "ability to deliver a singing adagio as musically and as accurately as the most mellow voice."³ Leutgeb was also known for his stamina and skill.⁴ The quick second movement, *Allegro non troppo*, would have allowed him the chance to show off this virtuosic technique. However, according to John Humphries, it is possible that this *Concertino* was meant to be part of a larger work, like a Serenade.⁵ The reason for this is that the third movement is in the minuet and trio form. The horn only plays during the trio, and is treated more like an orchestral instrument, rather than as a solo voice. Even though the *Concertino* was originally published with these three movements, it is possible that the third movement was not originally a part of the solo, but likely was added from some other unknown

² John Humphries, "Johann Michael Haydn" in accompanying booklet, *J&M Haydn Horn Concertos* performed by Anthony Halstead and The Hanover Band directed by Roy Goodman, Nimbus Recordings NI 5190, 1989, compact disc.

³ John Humphries, "Johann Michael Haydn" in accompanying CD booklet.

⁴ John Humphries, "Johann Michael Haydn" in accompanying CD booklet

⁵ John Humphries, "Johann Michael Haydn" in accompanying CD booklet

piece to make the *Concertino* into a more traditional three-movement work.⁶ The work is scored for solo horn, two oboes, two horns, a string section comprised of violin I, violin II, and viola, as well as continuo harpsichord, cello, or bassoon. The Bavarian State Library in Munich owns the surviving original set of parts, in Michael Haydn's hand, to the *Concertino*. The piece remained unpublished until 1969 when it was printed by Universal Edition.⁷

The *Concertino* is an example of early Classical style, with various Classical idioms represented in the movements, including sonata form and minuet and trio. The piece is also an excellent illustration of the use of hand horn technique in a Classical style.

b. Historical Summary of Classical Performance Practice

During the time Haydn composed the *Concertino*, the instrument on which it would have been performed is the Natural horn. Natural horn is the predecessor to the modern valved horn, which became standard in the mid 19th century. The horn is made of brass, and is a conical instrument, meaning that it has a continuous taper from the start to the end of the horn. Musicians play Natural horn by buzzing their lips into a mouthpiece, and can naturally play the harmonic series (open tones available) by adjusting their lips and buzz on the mouthpiece. As the notes ascend, the open tones of the harmonic series converge. Here at the top of the staff, the open notes are close enough to form into a melody. In order to be able to play in different keys, horn players would use crooks of

⁶ Hans Christoph Worbs, "Johann Michael Haydn" in accompanying booklet, *Joseph Haydn, Michael Haydn Horn Concertos* performed by Dale Clevenger and the Franz Liszt Chamber Orchestra conducted by János Rolla, TELDEC Digital 8.42960, 1984. Compact disc.

⁷ Hans Christoph Worbs, "Johann Michael Haydn" in accompanying CD booklet.

different lengths to change the key of the body of the horn. To reach a lower key, the horn required a longer crook, while a higher register required a shorter crook. Horns were used in most keys, but the most common and favored keys were F, E, and E-flat, for their tone color and playing quality.⁸

As early as the 1600s, horn players were known to have experimented with hand horn technique. This is a method wherein the horn player places his or her hand into the bell and adjusts the hand to close off the bell partially or completely. It is also useful to adjust intonation. This hand horn technique allowed for the horn player to fill in the diatonic notes between the open tones of the harmonic series.

Example 1
Harmonic Series:



In writing for the Natural horn, a composer would primarily choose to create the music from the harmonic series. With the use of the hand horn technique, composers were able to write more diatonically for the horn. The technique filled in the gaps between the open tones and offered more notes from which the composer could work. While the use of hand horn gave composers and performers a broader middle range, they

⁸ Dr. John Ericson, "The Natural Horn and Its Technique," *The Arizona State University Horn Studio Horn Articles*. Web, 12 Mar. 2014, http://www.public.asu.edu/~jqerics/natural_horn.htm.

⁹ Dr. John Ericson, "The Natural Horn and Its Technique," *Harmonic Series*, Web, 12 Mar. 2014.

were still restricted to the diatonic scale. In order to reach chromatic notes, the hornist would have to seal the bell for so many of the notes that it would detract from the characteristic horn sound.

Staying within the diatonic scale, with a range of fully and partially stopped notes, composers for the Natural horn were able to produce a rich body of compositions. Years later, when the valved horn had already been invented and was being used broadly, composers like Johannes Brahms and Carl Maria von Weber would still emulate the unique sound of the Natural horn, or would even specify its use in their compositions.¹⁰ Brahms specifically requested that his *Horn Trio, Opus 40* be performed on Natural horn, and throughout his four symphonies the horns are to be crooked in various keys, usually four horns in pairs of two with different keys, indicating the use of the Natural horn.¹¹ Weber also requested that his virtuosic *Concertino for Horn and Orchestra in E minor, Opus 45* be performed on the Natural horn.¹² The Classical period composition style for horn focused on beautiful, lyrical melodies, monopolizing on the open tones available, and the characteristic sound of the Natural horn. As the music modulated, especially into minor keys, there were fewer open notes available on the chosen key of the Natural horn. This allowed time for the horn player to rest, with either fewer or longer held notes, or resting completely.

¹⁰ Kurt Janetzky and Bernhard Brüche, *The Horn*, (Portland, OR: Amadeus Press, 1988) page 77.

¹¹ Dr. John Ericson, "Brahms and the Orchestral Horn," *The Arizona State University Horn Studio Horn Articles*. Web, 27 Oct. 2014, <http://www.public.asu.edu/~jquerics/brahms-natural-horn.html>.

¹² Katherine Massa, "Weber's Concertino," *The Horn Call*. Web, 9 Nov. 2014, <http://www.readperiodicals.com/201205/2671861411.html>.

An example of this appears in measures 48-55 of the *Allegro non troppo* of the *Concertino*. Here the music has modulated away from the tonic key of D major, to its dominant, A major. This example is a condensed version of the orchestral score for horn and piano.

Example 2: Haydn, *Allegro non troppo*, measures 48-55

m. 48-55

Horn in D

Piano

A: I I6 IV6 viidim/V I64 V i

Hn.

Pno.

i VI viidim/V I64

13

The notes shown in the horn part are the limited open tones available with the D crook. These measures are an opportunity for the performer to embellish as desired in the context of the style of the piece. The performer would play the notes as written or

¹³ Michael Haydn, “*Allegro non troppo*,” *Concertino per Corno ed Orchestra*, ed. C.H. Sherman (Mainz: Universal Edition, 1969), 17-18.

embellished as virtuosically or as simply as desired, the final product being dependent on the individual's skill level.

c. Modern Horn Interpretation

When considering the history of the *Concertino* and classical performance practice, I also had to consider how contemporary performers would approach this piece to maintain its classical quality. The performers from the recordings I transcribed were Barry Tuckwell, Dale Clevenger, and Anthony Halstead. Tuckwell and Clevenger perform on modern horns, creating their embellishments and cadenzas suited to their modern chromatic valved instruments, while Halstead performs on a Natural horn with a virtuosic style that nearly hides the fact that he does not have valves. The birth of the valved horn did not have all players excited to buy the new invention, because it did not maintain the characteristic tone color qualities, and the mechanics of the valves were unreliable. The Natural horn had a softer, veiled sound, and composers and performers alike appreciated the timbre changes caused by hand stopping. The first attempts at the invention of valves created leaky, awkward, and inefficient horns. Eventually the valved horn was improved. The valves provided an even tone from note to note, and the chromatic ability helped make it become the preferred instrument. Composers still use stopped horn and mutes to continue utilizing the horn's unique versatility in tone and texture.¹⁴

In the first movement of the *Concertino*, Haydn makes use of the hand horn technique extensively, favoring some non-chord tones. As shown here in measures 28-30

¹⁴ Bradley Tatum, "Austro-German Classical Era Horn Works: A Study in Style and Performance Practice (1767-1787)." (DMA thesis, University of Maryland, 2010), 10.

of the *Larghetto*, the horn has to play half closed for A, and fully closed for the B and C-sharp.

Example 3: *Larghetto*, measures 28-30



The melody rests lower in the range where the open partials are farther apart, and these covered notes create a somewhat veiled and dark mood. This movement is also quite chromatic throughout. Chromatic motives such as those seen in measures 37 and 39 appear in the exposition and recapitulation.

Example 4: *Larghetto*, measures 37-39



These highly chromatic eighth note motives act like a link between the opening and closing of each of these sections. The notes not requiring alteration are G, B-flat, and D.

The quick and lively *Allegro non troppo* stays, except for a few notes, within the open tones of the harmonic series during the exposition and recapitulation, while the

¹⁵ J. Michael Haydn, “Larghetto,” *Concertino for Horn and Orchestra*, Interpretation Edition by Candace Thomas, 2013.

¹⁶ J. Michael Haydn, “Larghetto,” *Concertino for Horn and Orchestra*, Interpretation Edition by Candace Thomas, 2013.

development section requires more hand horn technique. In the *Concertino*, there are measures that have minimal writing for the soloist, with just a single note or notes with long values outlining chord tones in modulating sections. These measures give a performer the chance to add embellishments or improvise a suitable melody or motive to add variety and excitement to the piece. This is an especially useful technique when used during the recapitulation of a movement in sonata form. The music that reappears is modified from its original state in the exposition to something new but familiar at the end of the movement. The three performer's recordings of this piece each offer a different interpretation of these embellished measures, but they all remain within the Classical style, and all maintain the integrity of Haydn's music.

d. The Improvisatory Moment

The cadenza is an opportunity to showcase a performer's skills around not only the instrument, but also around the music itself. According to Quantz in his flute treatise, "The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart."¹⁷ This is the musician's chance to improvise, or to share his or her compositional abilities while dazzling the audience with his or her flashy technique. In well-executed cadenzas, the notes sound free and improvised. Just as in the embellished measures of the solo, it is not common for the performer to improvise in performance, but rather to have a cadenza prepared and memorized beforehand. It is seen as too risky to improvise during

¹⁷ Dennis Shrock, *Performance Practices in the Classical Era: As Related by Primary Resources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*, (Chicago: GIA Publications, 2011) page 394.

performance since there are so many details at stake.¹⁸ The cadenza needs to convey motives and themes from the piece, but can contain surprises that make the familiar music take unexpected twists and turns, while maintaining the style and character of the composer's music.

All of the cadenzas I transcribed sound free-flowing and improvisatory, but the performances also sounded very well prepared. They all have clear beginnings, middles, endings, and direction to their phrases, and my supposition was that these solos were not improvised on the spot. While these performers sound as though they are playing from their own written out cadenza or are playing from memory, there are elements of improvisation for each time the performer plays his cadenza. In response to a question in an email interview, Anthony Halstead shared that while he wrote everything out and memorized it, during the recording some of the original plan changed in the moment of performance. On the other hand, Dale Clevenger shared with me that he composed everything beforehand, and kept it the same for the recording. For both of these artist's recordings, my evaluations were fairly accurate. They both began with a very clear plan, but their artistry allowed them to portray an improvisatory feel to their performances.

¹⁸ John Humphries, *The Early Horn A Practical Guide*, (Cambridge: Cambridge University Press, 2000) page 74.

CHAPTER THREE THE JAZZ IMPROVISATIONAL APPROACH

a. The Method of Study

I was unfamiliar with Michael Haydn's *Concertino* when I began this project, which is why I chose it as the piece to study. I located three recordings of the *Concertino* to familiarize myself with the piece and each interpretation in preparation for transcribing them. Working from these recordings, I created an Interpretation Edition of Haydn's original composition, drawing not only from the recordings but also my research regarding classical music performance practices.¹⁹ Once the Interpretation Edition was complete, I compared it to the published original by Universal Edition²⁰ to see how closely they matched.

During my practice sessions, I scheduled at least five minutes for improvisation. No music was allowed; I just chose the first note and developed my improvisation from there. To reign in my creative flow, or even at times to bring more life to the improvisation, I gave myself guidelines – a style, key, or tempo – that I could follow. This is how I created the themes and rhythmic motives that would eventually become a part of my newly composed etudes. I wrote down what I experienced, observed, and discovered during this process.

Improvisation is a cornerstone of jazz pedagogy, as well as a prominent feature in the history of classical music. From my experience, many musicians, including myself, are dependent on having a physical piece of sheet music in front of them when

¹⁹ Shrock, *Performance Practices in the Classical Era*, chapters 3, 4, 5, 6.

²⁰ Johann Michael Haydn, *Concertino for Horn and Orchestra in D Major*, 1775, (Columbia, MO: Universal Edition GmbH, Mainz, 1969.)

performing. Improvising allows musicians to open up by playing free flowing ideas that are unhindered by the notes on the page. When I first began incorporating improvisation into my practice, I felt hesitant and unsure of what I was doing. There was no longer the safety net of looking down at the music, and I was still thinking too hard about the process. Stephen Nachmanovitch, in his book *Free Play*, says that, “For art to appear, we have to disappear.”²¹ In order for the JIA to be fully experienced, the thoughts hindering the mind from embracing improvisation must be released, thus the self disappearing from the practice and letting the inner self out to play. This allows for freedom and comfort in the steps of the JIA process, in the improvisation practice, and ultimately, in the final performance.

According to Grove Music Online, improvisation is defined as,

“The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between. To some extent every performance involves elements of improvisation, although its degree varies according to period and place, and to some extent every improvisation rests on a series of conventions or implicit rules. The term ‘extemporization’ is used more or less interchangeably with ‘improvisation’. By its very nature – in that improvisation is essentially evanescent – it is one of the subjects least amenable to historical research.”²²

For me, the JIA helped in the preparation for a performance of the *Concertino*. With the use of all steps involved in the process, I believe that the improvisatory moments in this piece were well thought out and convincing in performance.

There are several steps to the process, beginning with listening to several

²¹ Stephen Nachmanovitch, *Free Play*, (New York: Penguin Putnam, 1990) page 51.

²² Bruno Nettl, “Improvisation,” Oxford Music Online, Web, 15 Mar 2013, http://www.oxfordmusiconline.com.proxy2.library.illinois.edu/subscriber/article/grove/music/13738?q=improvisation&search=quick&pos=1&_start=1#firsthit.

recordings of the *Concertino*. The recordings for the project were chosen by availability. From my research, I found that only four recordings have been made, but I could only acquire three of them. As I began JIA process, Professor Scully and I determined that three recordings was the right amount to complete the project with a comprehensive view of variants and similarities between the recordings. I then transcribed each performance of both movements of the piece, including cadenzas. I created an interpretation of what I believed was Haydn's original version, and then composed my own edition. I also composed my own cadenzas and derivative etudes that helped address technical or musical issues found with the *Concertino*.

b. A Detailed Description of the JIA

“The more ways you have of thinking about music, the more things you have to play in your solos.” – Barry Harris²³

For the purposes of this project, I will explain the process that my professors James Pugh, Bernhard Scully, and I define as the JIA. Throughout my work, I kept a journal to make notes of my progress and experiences with the JIA. The first step, after determining which solo I would work toward performing, was to locate the available recordings and listen to them repeatedly. I found three recordings with performances by Dale Clevenger, Anthony Halstead, and Barry Tuckwell. In listening to the recordings it was clear that all three performers maintained the Classical style, while allowing their individual voices to be heard. As described in Chapter Two on classical performance

²³ Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, (Chicago: University of Chicago, 1994) page 146.

practice, regarding what is written and what is actually played, there are many measures that vary between these performances.

When I was familiar and comfortable with the recordings, I transcribed them with the help of the program “Transcribe!”²⁴ In addition to my horn, I made use of a piano to verify the accuracy of the transcriptions. I then created a Finale document for horn in F, which is the key of the modern horn. This was followed by transposing the parts for Horn in D, which is the original horn key for which the *Concertino* was written, and the key of the published part. These two documents also included transcriptions of each performer’s recorded cadenzas. As detailed in the history of the *Concertino*, I omitted the third movement.

After I had transcribed the recordings and put them into concert pitch, I compared the three versions. I then identified the measures where the performers differed from each other. Regarding the differences between the performers, the embellishments do not stray harmonically or stylistically from the original music. From my comparisons, I created an Interpretation Edition, this is what I believed would have been the original version by Michael Haydn. It was after this step that I finally acquired and looked at the Universal Edition. I discovered that my Interpretation Edition was very close to the original, with some variations.

²⁴ Transcribe! is an application to assist people in the process of transcribing a piece of music from a recording. It does not complete the transcription for you, but offers transcription-aiding features not found on conventional music players. I primarily used it to slow down the recording and to work on small sections of music at a time.

Transcribe!, “Overview,” *Seventh String Software*, Web, 12 Dec 2012.

<<http://www.seventhstring.com/xscribe/overview.html>>

While I was going through the transcription process at the direction of Professor Pugh, I allotted myself five minutes of improvisation time at the end of each practice session. In the early stages of this improvisation practice I was focused on playing what came to me. I would start with a random note, and play what came next without much planning or thought. This felt truly free, and I even found myself playing melodies I had heard throughout the day on the radio, in rehearsals, and from the *Concertino*. This was merely the start of the improvisation process.

In order to reach the point of composing etudes, I had to spend more time with guided improvisation. As stated earlier, improvisation began by simply playing notes and playing what came to me, with no set rules or intentions. When it came to creating etudes based on technical needs of the *Concertino*, I quickly learned that I needed to bring more focus to the improvisation. As noted author, improvisational violinist, and teacher, Stephen Nachmanovitch says,

“One rule that I have found to be useful is that *two rules are more than enough*. If we have a rule concerning harmony and another concerning rhythm, if we have a rule concerning mood and another concerning the use of silence, we don’t need anymore. The unconscious has infinite repertoires of structure already; all it needs is a little external structure on which to crystallize. We can let our imagination flow freely through the territory mapped out by a pair of rules, confident that the piece will pull together as a definite entity and not a peregrination.”²⁵

With this statement in mind, I gave myself simple and clear guidelines to create something with more structure to prepare myself for composing. Some of the guidelines that helped me to get started were to choose a certain key or mode; style, like a march or ballad; or troublesome technique issues such as awkward fingerings, trills, or tonguing.

²⁵ Nachmanovitch, *Free Play*, pages 83-84.

Jeffrey Agrell's book, *Improvisation Games*,²⁶ is a great resource for musicians searching for creative ways to develop their improvisation practice. Agrell provides a list of motivic development techniques to use while improvising. In addition he suggests the use of repetition, ornamentation, transposition, sequences, or subtraction and addition.

The aforementioned guidelines and techniques were helpful in getting me through to the goal of a newly-composed etude that addressed technical issues within the *Concertino*. During the process of transcription and working through the *Concertino*, it became clear what I needed to work on to have a successful performance of the piece. I took note of the difficult areas and created etudes surrounding these issues. Using repetition, sequence, and transposition techniques, I created a couple of etudes that correspond to the *Allegro non troppo*. These etudes focused on improving agility and finger dexterity and on developing a quick, light articulation.

The *Larghetto* inspired an etude that is a sweet, slow melody in the Classical style. It helped me to improve on the interpretation of a slow melody and helped to expand upon stylistic phrasing, while at the same time taking me out of the music of the *Concertino*. To improve on trilling, another etude begins with long tone lip trills and then builds to shorter note lengths that are represented in the *Concertino*. Other etude examples focus on embellishments, and others on taking small motives from the *Concertino* movements and expanding them to create their own etude. In total, I composed and included seven etudes.

²⁶ Jeffrey Agrell, *Improvisation Games for Classical Musicians: A Collection of Musical Games with Suggestions for Use*, (Chicago: GIA, 2008) chapters 1, 2, 3, 4, 5, 7, 10, 37.

Repetition²⁷ was probably the most used technique when I was building on ideas for etudes. The trick for this technique was to be able to repeat the same motive that was just played. Practicing this also helped tremendously when it came to writing out the compositions. I learned from Professor Pugh that a good method for improvising a solo is to play a motive three times. The idea is that the first time the motive is heard, it is new, and catches your ear. The second time it is played, the motive is familiar and nice to hear again. The third time the end of the motive needed to be altered to keep the listener interested. While working with Agrell's repetition technique, I paid close attention so that I could combine it with Pugh's idea of playing the motive differently the third time. While utilizing the repetition method, I noticed how much easier it was to focus on my sound, and not just concern myself with the notes I was to repeat. This method woke up my ears to my tone and technique, and I found myself making some much-needed improvement in those areas. This was not an expected result of the JIA, and was a pleasant discovery.

The other techniques that I found myself using extensively were subtraction and addition. Agrell describes the addition technique as the process of adding a note or notes somewhere to your motive when repeating it.²⁸ Subtraction technique is the opposite. I found these to be especially helpful when used in combination with building on ideas for the cadenzas. Addition and subtraction work well for cadenza improvisation practice since the themes and motives are taken directly from the body of the composition and altered or embellished to create intrigue and drama as the cadenza builds.

²⁷ Agrell, "Motivic Development Techniques," *Improvisation Games*, pages 49-52.

²⁸ Agrell, "Motivic Development Techniques," *Improvisation Games*, pages 49-52.

When composing cadenzas or working out ideas for them, I began with the written music. I would choose a prominent short motive in the movement, and identify the chord tones available. Next I would play the motive repeatedly, each time playing it differently, adding or subtracting notes, or most frequently, utilizing rhythmic augmentation. Rhythmic augmentation increases note values, while diminution decreases them. For me I found that the augmentation technique was a great way to get the cadenza started; it would allow me to start slowly, and to have an extra moment to decide where I wanted to take the music. The techniques used from *Improvisation Games* helped me develop a cache of readily available patterns and motives to draw from in a performance of an improvised cadenza.

c. Creating the Interpretation Edition

In my process to determine what my interpretation of Haydn's original version, or Interpretation Edition, would be, I had to utilize all three transcriptions. I used one score as a master, and marked on it the measures that were different from the other two transcriptions. I retained the measures where all three musicians played the same, and entered those into a Finale sheet music document. Then I looked for the places where two of the players overlapped, and I kept those measures and added them to the Finale sheet music. I did consider that the overlapping measures could be a coincidence, and did evaluate the music to determine whether or not those measures needed to be more closely studied. For the measures where all three players had different versions, I utilized a couple of methods to determine what I wanted in my Interpretation Edition. The first method was to choose the simplest version. The second method was to look at the harmonic analysis of those measures. If the measures were in a minor tonality or within a

modulation, I simplified them into half or whole notes. I looked at the accented notes or pitches frequently played within the measure, and determined what notes would make the most sense to use in the Interpretation Edition. I identified the harmonies to determine the available notes and considered which notes worked on the Natural horn, and also considered the notes already used within the orchestral parts. These measures, especially in an Urtext edition, would be obvious moments for embellishment.

While working on my own edition of the *Concertino*, I went back to compare all of the versions available to me to help determine where I would like to add my own modifications. Once I chose those sections, I referenced my harmonic analysis and my transcriptions. I took some of my free improvisation practice time to improvise on ideas I had for these measures. I spent time sketching out those ideas, and then started inserting them into the solo to see how they fit into the piece as a whole. It took some time and effort, with numerous edits, but I eventually came up with what is a high quality edition.

The practice of adding my improvisatory motives into the music proved that what I had written down first would not always work out. I had motives that alone seemed fine, but when inserted amongst the existing measures did not fit quite right, or did not play well on the horn. This led to a trial and error situation that, with more improvisation practice, led to more functional motives. When determining notes, I also took the harmonic series and hand horn technique into consideration to avoid veering away from the Natural horn's available notes and to maintain the characteristic sound. In addition, when playing through the solo, I allowed myself to play what came to me organically in the measures I desired to embellish. Doing this proved very helpful in determining how I wanted my edition to sound, and what notes I ultimately chose to keep.

With all of these steps completed, I finally had my own arrangement of the *Concertino*, complete with my own cadenzas. I also developed a collection of etudes that not only helped me overcome technical issues, which now enable me to perform this piece successfully, but will also aid me in learning other pieces with similar issues more efficiently in the future.

During the improvisation process, I wanted to compare my original technique for composing cadenzas to the improvisation cadenza practice. This idea came to me after receiving a reply to my interview questions from Dale Clevenger. As a part of my research, I completed interviews via email with two of the performers to learn about their approach to the *Concertino*. His technique for composing a cadenza was similar to mine, although he was in my opinion, more successful in his final product. Our technique consisted of drawing a few motives from the particular movement, and putting them together with dramatic pauses, speed variations, artful embellishments, and creative music linking the ideas together. After composing a cadenza following this method, I recorded myself improvising cadenzas and then transcribed them. I then compared the differences between the results from both composition approaches. I found that the written out cadenza offered more security, in that I had the notes to read, and therefore gave a more confident performance. However, it was the improvised cadenzas that, I found, were more interesting to hear. This is most likely due to my insistence that I fit in every idea from the movement into the cadenza. I did find this to be present in the transcribed cadenzas, however it was not as extensive; my ideas flowed more freely without the sheet music. One method over the other is not wrong or better, but rather show that there are different ways of reaching the destination. The JIA helped make for a

more fluid and creative composition in a live cadenza performance. For the purposes of this project, my live performance was recording myself performing with and without composed cadenzas.

Composing and writing down a cadenza through the JIA was effective. I believe this is because of the time I spent practicing the patterns from the *Concertino*, and improvising on ideas and eventually practicing full cadenzas. When it came to writing it all down, I had a clearer idea of what motives, themes, and patterns worked best because I had spent enough time listening, improvising, and trying ideas. The JIA helped me break from my habit of cutting and pasting too many themes from the available music into a cadenza-like format. Instead, I began drawing from the ideas I had already been exploring, without music, and that were thus readily available at my fingertips. I still used themes from the music, but now avoided overloading my cadenza with too many ideas and developing none of them, or trying to add too many complicated flourishes. With this new approach, I was more focused on growing fewer themes that emerged organically.

My use of the JIA approach stayed within the boundaries of what I readily had available, and helped me learn how to expand on these ideas. While my former approach to cadenza creation would lead to long, overdone, unsuccessful, and unconvincing cadenza performances, the use of the JIA helped me create cadenzas of which I am proud.

d. Improvisation

The improvisation aspect of this project was incredibly useful in learning the piece. I do feel strongly that I know the *Concertino* as well as I know the Mozart Horn concerti, which I have been playing for over ten years, but it is only in the past couple of

years that I have come to feel that I truly *know* them, both musically and artistically. All of the steps taken during the JIA process were crucial to learning the piece. The parts of the JIA that were most fruitful for learning the most about my playing habits were recording myself playing and the improvisation practice. Hearing myself work out ideas and master difficult parts of the music has been an invaluable part of the process and for my growth as a musician.

I have used recording devices in the past, but not as extensively as I did for this project. Since its completion, I have recorded music outside of audition or recital preparation and reaped great results. In addition to the cadenzas and etudes I transcribed, the recordings offer me a chance to hear my sound, inconsistencies, problems, as well as the things I do well. Since I am hearing myself play music that is coming from me, and not reading sheet music, the recordings offer a different viewpoint from how I used self-recording I produced in the past. I recorded new music, and each recording highlighted different strengths and weaknesses, so I would take the next opportunity with more improvisation practice to reduce or eliminate the issues discovered in my recording.

An observation I made with the first movement cadenzas was that I liked to start the same way every time. At the time I thought it was a good way to start, with something familiar, something slow to get the music flowing. Listening back, I know that I could have made an effort to offer more variety to my approach. I also noticed that every cadenza I recorded for the first movement had an overabundance of motives that I tried to embellish and squeeze in. This made for incredibly long cadenzas, but still shorter than what I would have created before utilizing the JIA. Observing cadenzas composed in the past, I found that I approached my *Concertino* improvised cadenzas and written cadenzas

in a similar way: I would incorporate too many motives and make the cadenzas too long. By the time I was working on the cadenza for the second movement, I liberated myself from the idea that I needed to quote the entire piece, and to not fear a short cadenza. I considered Quantz's rule for cadenzas-- nothing longer than a breath²⁹-- and combined it with the music examples presented in the recordings I transcribed, and started to aim for something more suitable, shorter, and to the point. In an email interview with Anthony Halstead, he stated that he also aims to keep Quantz's rule in mind, but allows for his cadenzas to be more than a few breaths long.

e. Etudes

The improvisation practice that led to my composed etudes was successful since I was not trying to perform an etude, but rather was using improvisation to create ideas that would lead to a final composition. The recordings of myself are tracks filled with motives and themes to be excluded, or included, and arranged into a logical order to become an etude. This part of the practice was less stressful since I was not trying to match the style of the *Concertino*. As I explain earlier in this chapter, I would choose a guideline or two and start playing. There were a couple of observations I made when I first began this process. One was that I would try to set too many rules before I even started, and the second was that I did not give myself guidelines at all. By reading my journal entries about both situations, I found that I did not get very far before I was frustrated. After some time playing with too many restrictions but not realizing that was the issue, I assessed the situation, and tried to figure out how to change it. Then in one of my lessons

²⁹ Shrock, *Performance Practices in the Classical Era*, chapters 3, 4, 5, 6.

with Professor Pugh, I learned my problems were having too many rules and overthinking the process. I needed to let the music happen, and not try to force it out.

I then changed my approach by first choosing what technical issue I wanted to work towards. Then without staying within a certain parameter, I worked through the issue by creating a variety of motives. Some of these motives would eventually become parts of etudes. This shift in my approach to etude writing helped a great deal, and changed the direction of these compositions.

In this experience, the practice of creating etudes to address personal technical issues proved to be a vital part of my practice. While I am sure that I may not compose something new for each piece I will work on in the future, I now know that when a technical issue does arise, I can approach the problem through improvisation and work towards resolving it by being my own teacher in a novel way. I will continue to create improvised etudes when I am having difficulties with music I am learning, or just need to get away from the page and reset. I can see that this will also be a useful tool for my own students.

I noted in my journal that my improvisation practice shifted at a point. I was focused on writing and preparing for various auditions and concerts, and one day when I was practicing I found myself very frustrated. My frustration was coming from something that was not quite working or sounding right as I was playing music in front of me. I could tell that I needed a break from what I was working on, but I still needed to keep playing. I sat back and realized that I had been omitting the JIA from my practice sessions for about a month, and I could hear it in all aspects of my playing. I moved the music stand out of the way, chose a guideline to follow, and started playing. The next day

I could already sense a change in my sound; a change in how I looked at and felt about the music. For me, the improvisation practice has become a sort of meditation on music. The improvisation does not cure everything, but it does take me off the page, change my view for a bit, and reset my mind to help me refocus on what I need to improve. This also seems to help decrease the amount of stress I feel when preparing for something like an audition.

f. The Process in Action

The idea for this project stemmed from my experience with an assignment that Professor Pugh had given me in my first semester of lessons. As a part of his curriculum, Professor Pugh requires his students to transcribe solos performed by their assigned artist. I was assigned Curtis Fuller's trombone solo of his tune, *Hugore*. It was a new challenge for me, and the hardest part was the rhythm, because of how Fuller chose to stretch or shorten rhythms in a way that had no commonly used note values. I could only estimate the written rhythms. It was also difficult because I can hear very well in the horn tessitura, but not as easily in the trombone tessitura. Fuller would, in addition to rhythmic alterations, bend the pitch at times where, for me, it was difficult to assess what pitch he was playing. This difficult rhythmic transcription of *Hugore* made me more aware and prepared for what I would expect from the experience of transcribing the cadenzas of the different recordings of the *Concertino*. I was definitely more successful in transcribing the *Concertino*.

Reading through my journal entries, I recalled that for the *Larghetto* of the first recording I transcribed by Barry Tuckwell, I used the piano as a pitch reference instead of my horn. This proved to be complicated, and was time consuming. I had a tendency to

write down notes in horn pitch, despite the fact that I was writing in concert pitch. While I do not have perfect pitch, my relative horn pitch is quite good, and I had more edits to make using the piano method. I proceeded to use my horn as the pitch reference for the remaining movement and recordings, and found that I completed my transcriptions faster. The *Larghetto*, was naturally the easier of the two movements to transcribe because of the tempo and quantity of notes.

In addition to using the horn as a pitch reference, the transcriptions that followed were made even easier by employing the Tuckwell version as a template, and marking the measures that differed from each of the other players. I would then go back, copy and paste those measures into new Finale documents, and then transcribe the marked measures.

For the *Allegro non troppo*, I used my horn exclusively as a reference for all recordings, and could see immediately that this was a more effective transcription method for me than using the piano. Choosing to write in horn pitch gave me the visual I needed for what I was hearing, and made the process move along more swiftly. Considering the quick and bouncy pulse of the *Allegro non troppo*, I utilized the Transcribe! program frequently to help slow things down and work out small sections at a time. The opening of the movement is quick and filled with numerous sixteenth note patterns that contain eighth and quarter notes interjected here and there. The repetitive nature of the sixteenth note patterns alleviated some of the stress of transcribing this movement. By hearing the patterns I could move onto the next measures or sections more quickly.

At the end of transcribing each movement, I went back and played along with the recordings of each performer to check for accuracy. When I played through Tuckwell's

Larghetto that I transcribed, I had many mistakes attributed to writing down the note in the incorrect key, concert vs. horn pitch, but this was not the only way I erred. A common mistake for all of the transcription was that I had simply heard the note or notes incorrectly. Another mistake I noticed in my transcription was following the shape of a repeated pattern and assuming the notes would all be the same. For example, in measures 27-28 of the *Larghetto*, I had assumed that measure 28 would look the same as measure 27, except transcribed up a whole step, when in reality only the first and third quarter note of each measure changed.

Example 5: *Larghetto*, measures 27-28



I made similar mistakes in a few other measures, but I was able to catch my mistakes when I played along with the recording.

The most challenging recording to transcribe, when it came to ease of hearing all of the notes, was Anthony Halstead's. I attribute this difficulty to him playing the Natural horn, which is not my main instrument. The sound of how the hand horn technique affected the timbre of the notes also affected my hearing of the notes. Overall I was able to transcribe his recording very well, but at times when the bell was closed or partially

³⁰ J. Michael Haydn, "Larghetto," *Concertino for Horn and Orchestra*, Interpretation Edition by Candace Thomas, 2013.

closed, I encountered more difficulties. When playing along with the recording, it was easier to hear what I was missing and needed to correct.

In concluding this part of the process, I discovered a few things. I found that for myself, using the horn over the piano as a reference was the way for me to get through the transcriptions more quickly and accurately. In addition, I devoted more time, attention, and repetition to the *Larghetto* than I did the second movement, and in the end I felt that I was more familiar with the *Larghetto*. I found that Tuckwell's transcription was the hardest from the standpoint that it was the first of the three recordings. Halstead's was the next most difficult. Looking back over my journal entries, I found a passage describing why I believed the JIA was effective for me. In early March I wrote, "I do feel I am learning this piece better than I have other pieces because of the repetition of hearing it for transcription, as well as breaking it all down into smaller sections to transcribe – getting it on paper, getting to know the shorter phrases and then expanding into bigger phrases. Also, achieving the stylistic interpretation, appropriate articulation, and non-robotic playing of the music."³¹

The cadenza transcription process was more similar to my experience transcribing the trombone solo in *Hugore*. Like Curtis Fuller soloing in *Hugore*, the cadenza note values in the three *Concertino* recordings were stretched or shortened, making it more difficult for me to choose rhythmic note values. The artists pulled patterns from the melodic material and artfully exaggerated, expanded, or condensed the music to create something individually unique. The cadenzas in each movement for all of the recordings are short and to the point and contain clear phrasing, but still with a smooth, free flowing,

³¹ Candace Thomas, *Personal JIA Process Journal*, 2013.

improvisatory feel. Each musician quotes motives and phrases from the piece, and remains true to its Classical roots. Anthony Halstead's cadenzas were perhaps the most challenging for the same reason I mentioned earlier. The variety of timbres, from full/half/open hand positions, made some notes harder to hear, but the practice of playing along with his recording to double check my work helped tremendously in correcting my mistakes. All of the resulting transcriptions contain what I determined were the best note values possible. Another person might produce different results, but what I have written out is my interpretation of what each performer played.

As I transcribed the cadenzas that I recorded in practice, I could see and hear myself process and develop the varying ideas. When doing this cadenza practice, I avoided looking at the music, and just played and embellished the motives that came to mind from the music. It took some time to get used to mixing the order of musical events without referencing the actual music. I felt that my other, non-cadenza, improvisation practice was easier in that the guidelines were simpler and fewer and therefore the music came organically from me without drawing from external written music. With the cadenzas I had more to keep in check, and in listening to my recordings I found that I stumbled around more while searching for what I wanted to play, and worrying about correct notes. I also noticed some repetition between the cadenzas, and thinking back I now know that I was constantly going back to the motives that were most readily available in my memory, and consistently reusing them. A tendency I noticed, compared to the three soloists, was that I was still rather long-winded in my approach to writing. Recording myself improvising cadenzas began as an opportunity to develop ideas for a cadenza. I believe the extended length of my transcribed cadenzas is partially due to my

focus on the practice of improvising cadenza ideas, more than a focus on creating what would be a suitable Classical style cadenza. I was essentially doing something similar to how, in the past, I would write out my cadenzas. It is almost as though I was trying to replay the entire piece in an improvised way. I altered this practice to shorten the lengths of these improvised cadenzas, and reduced the amount of music I was trying to incorporate in the solos.

Despite being incredibly familiar with each of the soloist's cadenzas, I was not applying what I had learned from them to my own practice. As I look back at the transcriptions of the three professional recordings, I notice that they all have very succinct but highly stylized cadenzas. To start, at least for the *Larghetto*, each performer used a short introduction to their solo, just a few beats or measures to announce himself. Example 6 is my transcription of the beginning of Barry Tuckwell's cadenza in the *Larghetto* where he is very clearly announcing the start of his solo. On paper it appears flashy, but stays true to the style of the piece. He performs this fluidly, slowly, and crescendos as he ascends, and clearly shows his comfort with the entire range of the horn.

Example 6: *Larghetto* Cadenza introduction, Barry Tuckwell



³² Barry Tuckwell, "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

Dale Clevenger has a similar approach to introductions, and as you can see in Example 7, he eases over the entire range of the horn before he moves on to the themes of the movement.

Example 7: *Larghetto* Cadenza introduction, Dale Clevenger



Then finally in Example 8, Halstead begins his very short cadenza with two beats to introduce it, before he immediately shifts into the heart of the solo, demonstrating his virtuosic technique.

Example 8: *Larghetto* Cadenza introduction, Anthony Halstead



Upon returning to these recordings for inspiration, I could see how to improve in my own practice time. I shortened the length of time I would give each cadenza in practice, and created short introductions to grab the listener's attention. I also focused on embellishing fewer themes.

³³ Dale Clevenger "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

³⁴ Anthony Halstead "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

The work that I achieved with the cadenza practice was tremendous, especially once I started applying the lessons I learned from each performer. I transcribed the cadenzas played by these performers, I realized that they each had widely varied results, but all appeared to follow similar rules. The rules I observed were:

1. Short and succinct.
2. Maintain stylistic integrity by staying within Classical performance practice guidelines.
3. Choose minimal thematic material from the piece to embellish upon.

I have already taken to heart these lessons and applied them to my practice and preparation for the *Concertino* cadenza, and will for all future cadenzas.

CHAPTER FOUR THE MUSICAL EXAMPLES

a. Derivative Etudes

In addition to my improvisation practice for composing cadenzas, I used the improvisation time to address technical issues I found in my own playing of the *Concertino*. As described in the previous regarding the description of the process, I took note of the issues requiring attention. During this time, I worked out motives for my etudes, and slowly completed them based on the issues and motives chosen. This process led to a collection of etudes covering a range of techniques.

The first etude I composed, shown below, encompassed the idea of a classical style melody, modeled after the first movement of the *Concertino*. I created a smooth flowing melody that came out of improvisation. This was an etude that included a small amount of technical ability, but mainly focused on phrasing and flow of the melody. The other etudes were approached the same way, including etudes working on trills, arpeggios, technical passages and cadenza/unmetered style. The rest of the etudes can be found in Appendix D.

Example 9: Melodic Etude



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Incorporating etude composition into my improvisation practice has been a successful part of the JIA process. It has also been a very useful addition to my everyday practice, assisting me in making progress on technical issues, and constantly reminding my ear to listen to the sound I make as I play music.

³⁵ Candace Thomas, *Melodic Etude*, 2013.

b. Editions

One of the final steps before creating my own arrangement of the *Concertino* was to determine what the Urtext edition would be, by way of an Interpretation Edition. The Urtext edition was published in 1969 from the original manuscript. Much like my approach to completing the second and third transcriptions, I had to locate the measures in common between all three recordings. The process then continued with comparing the differing measures between the three performers. There were some instances where two of the performers play the same thing, and I kept track of these measures and beats to reference later. At the same time that I was identifying all of the differences and commonalities in these moments, I was also notating what the common accented chord tones were. I circled the notes in each part that were most prominent to help determine what would be best to use to recreate Haydn's part.

The process continued by taking into consideration the moments where two players played the same music. I looked at what the two performers played, compared it to the third player, and looked at the common elements between the three. The commonalities could be a similar shape or direction of the musical phrases, or common accented notes. Then I chose whether or not to keep these sections, or rewrite them into a simplified version of all three. For example, in measures 48-55 of the Allegro, all three performers play something different. As you can see from the excerpts below, the artists all stay true to the character of the music, but each performer brings his own personality and alters the flavor of the embellished excerpts just enough to display his originality and creativity. At first glance, it appeared to me that Halstead and Tuckwell were slightly more divergent from what Haydn would have written. But as I took a closer look, I

noticed that all versions have a similar shape to the line of their music: the first four measures start at the middle of the horn register and rise to nearly the top of the register, and then the next four measures bring the pitches back down. They also all emphasize the same notes within each measure. Below are the eight measures where I found the most differences between each performer, as well as my interpretation of Haydn's original intent.

Example 10: *Allegro non troppo*, measures 48-55, Barry Tuckwell

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Example 11: *Allegro non troppo*, measures 48-55, Anthony Halstead

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Example 12: *Allegro non troppo*, measures 48-55, Dale Clevenger

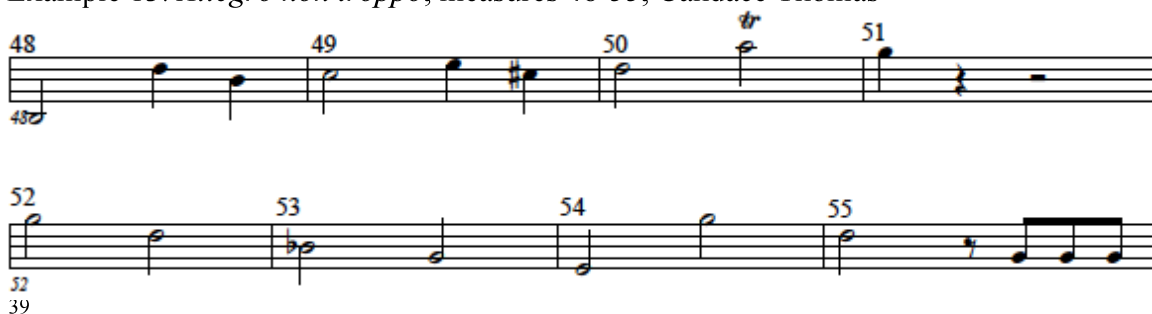
³⁶ Barry Tuckwell, "Allegro non troppo," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

³⁷ Anthony Halstead, "Allegro non troppo," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.



After careful consideration, I concluded that these eight bars shown below could be what J. Michael Haydn had originally composed in the written horn part.

Example 13: *Allegro non troppo*, measures 48-55, Candace Thomas



After I completed my version, I was finally able to look at the published score. I took some time to compare my version to Haydn's, and was pleasantly surprised by how closely I came to the original. The main difference that I noticed was in regard to note values. In general, I selected longer note values for the ends of phrases or motives. For example, in measure 107 of the *Allegro non troppo*, I used a quarter note for beat two,

³⁸ Dale Clevenger, "Allegro non troppo," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

³⁹ J. Michael Haydn, "Larghetto," *Concertino for Horn and Orchestra*, Interpretation Edition by Candace Thomas, 2013.

whereas the published version has an eighth note and eighth rest. In the same measure, I used four sixteenth notes in place of two grace notes, each tied to an eighth-note.

Example 14: Interpretation Edition, *Allegro non troppo*, measure 107, Candace Thomas



Example 15: Urtext, *Allegro non troppo*, measure 107, Michael Haydn



The use of grace notes like this was common in the Classical era, and convention dictated the grace notes be played evenly with the note value the composer assigned it. In other words, if the grace note was notated as a sixteenth tied to an eighth note, the two notes would be played evenly as two sixteenth notes. Small details like these appear throughout the movement that change the appearance of the music, but do not alter the interpretation of the note values. When I first realized these differences, I noticed that I was actually playing the piece more like the Haydn version than following the details and note values I had entered myself.

To this day when I play the *Concertino*, I can still hear the sounds and articulations I internalized in my mind's ear from the countless times I listened to all of

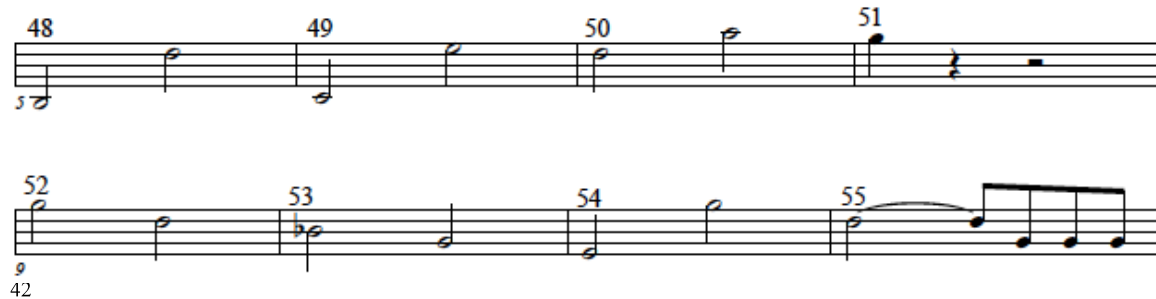
⁴⁰ J. Michael Haydn, "Allegro non troppo," *Concertino for Horn and Orchestra*, Interpretation Edition by Candace Thomas, 2013.

⁴¹ Michael Haydn "Allegro non troppo," *Concertino per Corno ed Orchestra*, Edited by Charles H. Sherman, (Mainz: Universal Edition GmbH, ca.1969,) page 24.

the recordings. Even with the sheet music in front of me, I am relying on my ear and memory to play this piece, and not reading the music. All of the articulations, style, and interpretation details have been ingrained into my memory from using the steps of the JIA. A deep learning of the piece was one of the goals of the JIA, and it was a success.

When comparing movements, I focused on the *Allegro non troppo* more, since that is where I found the greatest number of differences. My interpretation of measures 48-55, Example 13 on page 40, is quite similar to Haydn's composed music, with some variation. Instead of choosing to use half-notes straight through, I felt that quarter notes on beats three and four in measures 48 and 49 were more appropriate.

Example 16: Urtext, *Allegro non troppo*, measures 48-55, Michael Haydn



Approximately a year passed between creating my Interpretation Edition and evaluating the comparisons for this paper. As I reviewed my version, I realized that if I were to do this again, I would have chosen some notes and note values differently. I would probably not change what I entered for measure 48, because all three performers emphasize the written D and B on beats three and four. But I see that my choices for beats three and four of measure 49, the written E and C-sharp, were not the best options. I should have chosen

⁴² Michael Haydn "Allegro non troppo," *Concertino per Corno ed Orchestra*, Edited by Charles H. Sherman, (Mainz: Universal Edition GmbH, ca.1969,) pages 17-18.

an E half note, and excluded the C-sharp because it is not used by the other artists on either of those beats. While I worked at creating this edition, I played through my variation options to make sure that the changes made sense and sounded good. I did this with and without playing along with a recording. I chose the C-sharp from the times I played with the recording, because the chord tones were in my ear, and my improvisation practice helped me pick up on notes that could fit into the measure. The addition of the C-sharp quarter note also stemmed from the previous measure where I had chosen two quarter notes, thus creating a pattern. If I had only approached this visually with the transcriptions, I believe I would have chosen a half note E.

When comparing Haydn's edition of the first movement, much like the second movement, I noticed similar note value differences between Haydn's and my version. My first movement interpretation was quite accurate, with only the note values being different. The harder part of this movement, was deciding what I should place in a particular measure. For example, in measure 93 all three artists played this same motive:

Example 17: Urtext, *Allegro non troppo*, measure 93, Michael Haydn



When I was listening to the recordings, I doubted that this could have been what Haydn had written, and still felt like that when I had it written on paper. I had been tempted to

⁴³ Michael Haydn "Allegro non troppo," *Concertino per Corno ed Orchestra*, Edited by Charles H. Sherman, (Mainz: Universal Edition GmbH, ca.1969,) page 9.

simplify the sixteenth note triplets on beats one and two, but a thought about other classical pieces I had played previously halted me. I had been so focused on simplifying motives that I was forgetting that faster, shorter note duration motives were still accessible on the Natural horn, especially in this higher register. I started to think about the sixteenth note runs in the first movements of the Mozart Horn concerti, and started to accept that this motive in measure 93 was likely a motive composed by Haydn. With the reminder that faster sixteenth note passages, in this case triplet sixteenth notes, are accessible, and that all three performers played this measure the same, I chose to keep it. This was an important realization in this part of the JIA process. Instead of focusing on oversimplifying the music, I needed to create a logical, classical style interpretation of the piece.

The *Larghetto* was not embellished as much as the *Allegro non troppo*. Dale Clevenger opted to keep his performance of the *Larghetto* true to Haydn's original arrangement. Halstead and Tuckwell maintained Haydn's score in mind up until the recapitulation that starts at measure 77. The two players, for the most part, overlap in the measures they chose to embellish. Tuckwell alters the music slightly more than Halstead, and his additions are mostly adding sixteenth notes or eighth notes to a measure. Aurally, these added notes keep a smooth, continuous flow of sixteenth notes without other rhythms intruding. Halstead maintains a smooth flow, but his additions are more varied, inserting a sixteenth-eighth combination instead of four sixteenths or two eighths. In Halstead's measures 83-86, he utilizes a dotted eighth-sixteenth in measure 84, beat one, whereas in measure 85, he has two sixteenths followed by eighth notes.

Example 18: *Larghetto*, measures 83-86, Anthony Halstead



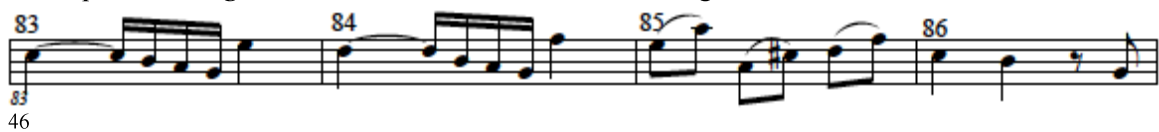
While his version is still a smooth flowing melody, Tuckwell offers a continuous run of sixteenth notes, excluding the two quarter notes.

Example 19: *Larghetto*, measures 83-86, Barry Tuckwell



To complete the comparison, below is the transcription of Clevenger's recording. These measures are the same as Hadyn's version, and also are the same music as bars 7-10 at the opening of the horn solo, measures 27-30.

Example 20: *Larghetto*, measures 83-86, Dale Clevenger



⁴⁴ Anthony Halstead, "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

⁴⁵ Barry Tuckwell, "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

⁴⁶ Dale Clevenger, "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

c. The Tuckwell Editions

Barry Tuckwell produced a printed edition, which was published by Schirmer in 1977.⁴⁷ The recording followed shortly after at the Abbey Road Studio in 1978. I compared his recording to his edition, and discovered many differences between the two versions. These differences could be due to on the spot improvisation in performance, or that the time between the two versions influenced the variations Tuckwell chose. The comparison of the versions will show how a performance can change from one performance to the next, or in this case, from a print edition to a recording.

In the comparison for the first movement, *Larghetto*, between Tuckwell's score and recording there were mostly only subtle changes, and out of the 113 measures before the cadenza, only eight measures have any differences. Some of the subtle changes were adding a sixteenth note to fill out a run, as in measures 84-85 on the recording. This is compared to the same measures in the published edition shown below, where measure 85 has four eighth notes between beats one and two.

Example 21: Recording, *Larghetto*, measures 84-85



⁴⁷ J. Michael Haydn, *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell (Milwaukee, WI: G. Schirmer, Inc. 1977.)

⁴⁸ Barry Tuckwell, "Larghetto," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

Example 22: Published Edition, *Larghetto*, measures 84-85



Also, Tuckwell would remove a note or two to lighten the motive, as in measure 86.

Example 23: Recording, *Larghetto*, measure 86



Example 24: Published Edition, *Larghetto*, measure 86



In Appendix A, I highlighted all of the differences on the transcription of the recording with a dotted line.

In a note from Tuckwell in the front of his 1977 score he writes:

“This attractive concerto by J. Michael Haydn (1737-1806), a brother of Joseph Haydn, was recently discovered and is based on a manuscript in the Bavarian State Library in Munich. The solo part has been freely ornamented in the style of the period taking into consideration the

⁴⁹ J. Michael Haydn, “Larghetto,” *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

⁵⁰ Barry Tuckwell, “Larghetto,” *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

⁵¹ J. Michael Haydn, “Larghetto,” *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

chromatic limitations of the horn without valves. An obbligato part has also been added in the da capo section of the Menuetto.”⁵²

Tuckwell’s ornamentation style holds true for all of the performer’s recordings, as none of the performers venture away from the abilities of the Natural horn.

When transcribing something like a cadenza or improvised solo of any type, the actual note values can be subjective, and hard to put down on paper. My interpretation shows how they can vary from one person to the next. When comparing the two cadenzas by Tuckwell, they first appeared very different. But upon closer observation, I could see that some of the material was recycled, and that there were also sections that were not so clearly repeated. In the transcription, some of the choices I made for note values disguised the similarities, so I had to look closer. In places where I chose to use eighth notes, Tuckwell had sixteenth notes written out, but the notes and the patterns were the same. Here is a side by side look at the two examples.

Example 25: Recording, *Larghetto*, Cadenza excerpt



Example 26: Published Edition, *Larghetto*, Cadenza excerpt



⁵² J. Michael Haydn, *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

⁵³ Barry Tuckwell, “Larghetto,” *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

The notes are the same, but the values are different. Between the two versions, the recording version is roughly three measures longer, and only about a third of each cadenza overlaps with the other. Here is the full transcription of the *Larghetto* cadenza.

Example 27: Recording, *Larghetto* Cadenza



The transcription of the second movement, *Allegro non troppo*, contains eleven measures before the cadenza that differ from the published version. Overall, the differences are small and affect only one or two beats within a measure. While most modifications are small, there is one large phrase that is all but a few beats different than the published edition. The following example is an excerpt from my transcription of the recording, measures 48-55. Beginning with beat four of measure 48 through the end of the example, everything is different, except for beats one and two in measure 49. This is

⁵⁴ J. Michael Haydn, “Larghetto,” *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

⁵⁵ Barry Tuckwell, “Larghetto,” *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

the same section that in the Universal Edition, contain half notes. Tuckwell chose to embellish these measures for both versions, but in different ways.

Example 28: Recording, *Allegro non troppo*, measures 48-55

56

Example 29: Published edition, *Allegro non troppo*, measures 48-55

57

The differences between the published edition and the recording of the *Allegro non troppo* cadenza is limited. After only the first three measures they diverge. The recording, in my opinion, seems to be more spontaneous over the somewhat predictable written out patterns of the written edition. Below is the transcription of the *Allegro non troppo* cadenza from Tuckwell's recording.

⁵⁶ Barry Tuckwell, "Allegro non troppo," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

⁵⁷ J. Michael Haydn, "Allegro non troppo," *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

Example 30: Recording, *Allegro non troppo* Cadenza



I have also included the cadenza from the published edition to show how similar the framework is between Tuckwell's two versions.

Example 31: Published Edition, *Allegro non troppo* Cadenza



The versions are essentially the same for the first two measures. After that, as I mentioned already, the music starts to vary, but with a similar shape. In the next two bars both versions build the motion with three-note motives, which is more clearly seen in the third and fourth measures of the published edition, but the outline is similar for both. The

⁵⁸ Barry Tuckwell, "Allegro non troppo," *Concertino for Horn and Orchestra*, by Michael Haydn, transcribed by Candace Thomas, 2013.

⁵⁹ J. Michael Haydn, "Allegro non troppo," *Concertino in D Major for French Horn and Orchestra*, Edited by Barry Tuckwell, (Milwaukee, WI: G. Schirmer, Inc. ca. 1977.)

fifth bar of the published edition has four simple eighth notes with a diminuendo to a slight pause. This slight pause is paralleled in the transcription, but with an added measure. The fifth measure of the transcription has a bigger flourish, going into the higher register with more intensity before being brought back down in the sixth measure to a slight pause. The final measures in both variations serve to build one final flourish to the end when the solo horn invites the orchestra back in.

While both parts have separate music, the motivation, the direction, and the underlying notes and key remain the same. When I analyzed the sixth measure of the published edition, I found that the notes to focus on were E,C,G,E,C,G,E, and C. Placing these notes in a measure as eighth notes, in this order, provided the same notes as in measure eight of the transcription. The final measures for both of these cadenzas contain the final flourish, building up from the bottom to the top working through a scalar pattern of sixteenth notes and leading into the final moments before the trill that indicates the end of the cadenza. The transcription has one more added measure before the final trill, maintaining the excitement and intensity, but also slowing it down for dramatic effect.

The way Barry Tuckwell approached and arranged the cadenzas for both of these versions has been a great learning tool to add to my repertoire. Using the same, or similar, frameworks or structures to create multiple variations of a cadenza is now a part of the process in creating cadenzas in the JIA practice, and will be for future compositions.

CHAPTER FIVE INTERVIEWS

In order to learn how a classically trained recording artist came to their final recording, and how it compared to the JIA, I chose a few questions to ask of the performers:

1. What is your process for composing cadenzas?
2. Did you improvise the cadenzas on the spot, or were both movements fully written out/memorized for the recording performance?
3. Did you utilize any exercises, etudes, or anything else to prepare?
4. For the alterations within the movements from the original edition, how did you decide which measures to change, and how to change them?
5. Any other thoughts on your approach to learning and preparing to perform a classical solo?

The motivations behind interviewing the performers were that I wanted to learn what their process was and how it related to what I was doing, and to potentially learn of new ideas that might be beneficial additions to the JIA. In reading the interview responses, I found that while the performers had varying techniques to reach the final performance, they both approached their recordings sessions with fully prepared cadenzas and embellishments. What I found interesting about their processes is how they differed. One performer worked slow and methodically through the piece, took time to improvise over motives to find the ones that work best, and then wrote everything out in preparation for the recording. The other performer was prepared with where in the piece he would embellish, but chose to improvise the motives during the recording. While following the steps of the JIA, I considered their responses and applied their ideas as was

fitting with the steps. Having the opportunity to reach out to the sources of my transcriptions was useful, in that I could see how each individual reached the point of recording, and how I could apply their methods within the JIA, and also my personal practice.

Each of the performers had similar, but different backgrounds, and I was anxious to learn their answers to the questions. Anthony Halstead offered a historical instrument and early music performance expertise; Barry Tuckwell had been an orchestral musician who later became a soloist and conductor; and Dale Clevenger offered his years of being an orchestral horn player, and experience playing with a jazz group. Each player is an integral part of the horn world, but each of their main career focuses have given them a different experience and approach to playing solo literature. These interviews were conducted via email with Dale Clevenger and Anthony Halstead. At the time of this project, Barry Tuckwell was unable to participate in the interview.

Dale Clevenger was principal horn for the Chicago Symphony Orchestra from 1966-2013, after which he joined the faculty at Indiana University in Fall 2013. Worldwide, he has appeared as a soloist with orchestras, participated in many music festivals, and presented countless recitals and masterclasses. He has been a part of numerous recordings for orchestras, brass ensembles, and horn solo music. Primarily a classical horn player, he has also stretched his talent into jazz with participation in the group EARS, Jazz of All Eras. The recording used for this project was produced in 1984 with the Franz Liszt Orchestra under the direction of János Rolla, and includes Michael

Haydn's *Concertino for Horn in D*, as well as the Horn Concerti No. 3 and 4 by Joseph Haydn.⁶⁰

In regards to Clevenger's process for composing cadenzas, he said that he would take motifs, from the particular movement he was studying, and improvise on them with his horn while recording himself. He would then listen back to determine if there was anything he desired to keep and use in performance. This part of his process is very similar to mine. However, in the case of this Haydn recording, he composed the cadenzas on the plane going to Europe for the recording session. For one of the cadenzas, he ended up changing it entirely after arrival, with some invaluable help from the harpsichordist. It appears that he had a couple of effective methods to compose his cadenza, as well as helpful and knowledgeable colleagues to take his composition to the next level.

When asked about his preference to improvise live or write everything out, he reminded me that, "whether one improvises on the spot or reads, you still have to have a very good idea of what you want."⁶¹ He wrote out all of his cadenzas, and stated that for a recording session, it is a safer option than improvising live. His approach is helpful in providing consistency to what is being played so as to not spring any surprises on the rest of the musicians in the recording session. Despite his desire to have everything written out, Clevenger is not a stranger to live improvisation. The group EARS, Jazz of All Eras, of which he was a member for seventeen years, provided him with plenty of improvisation experience. This training, he said, helped him immensely to experiment live or even on manuscript, when composing.

⁶⁰ Dale Clevenger, "Biography," *Dale Clevenger Website* Web, 3 May 2014, <<http://www.daleclevenger.com/bio.html>>.

⁶¹ Dale Clevenger, Email interview, May 5, 2014.

In response to determining where he would or would not embellish within the movements, he explained that he created his own edition, and does so for each new piece. He does not trust in “original”⁶² editions, as he finds that all too often these original editions are someone else’s interpretation, and there is too much room for error. He chooses to learn the music, particularly solo music, very slowly. This way he knows he will avoid mistakes or bad habits, paying close attention to notes, rhythm, and dynamics. From here he takes the piece and perfects it as much as possible, technically and musically. This is what he does for every piece, and he says, and “it is a life long process.”⁶³

Mr. Clevenger also offered a few extra thoughts on the practice of cadenzas and embellishing concertos. He noted that the practice of improvisation and embellishing the solos between the Baroque and Classical eras were quite varied and that today opinions of how the music really was and should be are rather broad. In his own career he has had the opportunity to listen to and discuss these opinions with a wide variety of instrumentalists and early music experts, and notes that many disagree with each other. Personally, I like what Derek Bailey, noted avant-garde guitarist, leading figure in the free improvisation movement, and author, has to say about this: “You need a fairly strict knowledge of the period, and then, within that, you need the freedom to do what you think is fit.”⁶⁴ This leads me to believe that there may not be an exact answer for what historical performance should be, but rather that it is something that is somewhat flexible,

⁶² Dale Clevenger, Email interview, May 5, 2014.

⁶³ Dale Clevenger, Email interview, May 5, 2014.

⁶⁴ Derek Bailey, *Improvisation, Its Nature and Practice in Music*, (USA: Da Capo Press, Inc, 1993,) Page 27.

as long as the embellishments and cadenzas stay within the style and parameters of the particular piece being played.⁶⁵

Anthony Halstead has quite a versatile musical career. He is not only known for his recordings as a Natural horn soloist, but also as a conductor, harpsichordist, and period instrument builder. As a performer on Natural horn, he has distinguished recordings performing the Weber *Concertino*, Concerti by both Joseph and Michael Haydn, and two recordings of the Mozart Horn Concerti recorded six years apart. All of his recordings were done with The Hanover Band and The Academy of Ancient Music. His expertise in period instrument playing and building has resulted in invitations to work with modern orchestras to help them develop a stylistic awareness in performing the music of the Baroque, Classical, and Romantic eras. Halstead's *Concertino* recording is of course performed on Natural horn, and offers the closest performance to how it could have been performed during Haydn's time.⁶⁶

Halstead offered some interesting responses to my aforementioned questions. When it came to preparing cadenzas, Mr. Halstead took Quantz's basic principle that the cadenza should be played in one breath but then happily bent this rule, saying that a slightly longer than one breath cadenza would be acceptable since Michael Haydn's working period was later than that of Quantz. I noticed that all three performers seemed to have followed this rule, whether it was intentional or not. In my own cadenza practice I had to work on this detail, since I tended to want to use all ideas that came to me, instead of keeping the cadenza short.

⁶⁵ Dale Clevenger, Email interview, May 5, 2014.

⁶⁶ Anthony Halstead, "About Anthony Halstead," *Halstead Music*, Web. 4 May 2014, <<http://www.halsteadmusic.co.uk/about.html>>.

In regards to whether or not he improvised the cadenzas and embellishments on the spot, Halstead said no, but that some details did change in the performance from what he had originally written out and memorized. By utilizing the JIA, I aim to perform a fully improvised cadenza. But considering the improvisation practice I have done towards embellishments and cadenzas, I feel that I approach the performances of the *Concertino* prepared as he was; with everything written out and memorized, but with a broader base of prepared music to choose from for the moment of performance. The steps of the JIA helped to ingrain the music into my memory, and the exercises helped build that readily accessible collage of motives and patterns to form into a convincing and polished fully improvised cadenza.

Halstead shared that he played the ornamentations within the movements spontaneously for the recording. With each take, Halstead said that he would make slight changes or add extra decoration to what he had played before. But before the recording even happened, he took the time to determine which measures would be played as written in the original part, and which measures would be decorated or improvised. As a part of the final product of this project, I completed my own arrangement of the piece with all of my embellishments written out. During the lecture recital for this project, I gave a final performance of this piece where I allowed for improvisation to freely occur in the measures in which I had already altered. This idea stemmed from Mr. Halstead's response of knowing which measures were to be altered in performance, and which were to be improvised in performance.

While Halstead did not use exercises or etudes to help prepare for the recording of the *Concertino*, he did have a technique to help him improve his performance in the

recording. In preparing for the whole piece, he practiced playing the *Concertino* on the ‘C basso crook,’ on which it is more difficult to achieve clear articulation, as opposed to the ‘D crook,’ for which the piece was originally composed. The longer length of the ‘C basso crook’ required more breath and air control in order to get a beautiful sound, so when Halstead used the ‘D crook,’ the articulation and execution of the music was remarkably easier.⁶⁷

Despite not being able to participate in the interviews at the time this paper was written, Tuckwell’s background does deserve coverage. Barry Tuckwell was a prodigy from the moment he picked up his first horn at age 13. Australian born, he quickly became a favorite, not only in his playing, but also as a person, across Australia. During his career, he played as a section member with the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Scottish National Orchestra, the London Symphony Orchestra, and others. In 1968 he resigned from his London Symphony post to pursue a career as a soloist and conductor. Tuckwell was one of the only horn virtuosos that has been able to exclusively make a career as a soloist and conductor without having an orchestral position or teaching post. He retired in 1997 with a final concert with the Baltimore Symphony Orchestra. He is and has been an avid teacher throughout his career, offering masterclasses worldwide, hosting his own Barry Tuckwell Institute at Colorado Mesa University, and has been on faculty or visiting faculty at the Royal Academy of Music in London, Dartmouth College and Peabody Conservatory in the States, and the University of Melbourne in Australia. His recording offers a virtuosic

⁶⁷ Anthony Halstead, Email interview, April 13, 2014.

approach to Haydn's *Concertino*, his flawless skill making his performance sound easy and effortless.⁶⁸

These gentlemen generously shared their time and experience with me. I found their responses to be helpful and inspiring. I have even applied some of their techniques to my own practice, including playing the piece on Natural horn. As I mention earlier, Natural horn is not my main instrument, but I do own one and have enough training to experiment with it. Even when not using the bigger C crook as Halstead recommended, the act of playing the *Concertino* on this horn helped to train my ear, to be gentler with the articulations, and to gain an understanding for how it would have been performed originally. This experiment also gave me a massive appreciation for valves.

⁶⁸ "Barry Tuckwell," *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, Inc. Web. 4 May 2014, <http://en.wikipedia.org/wiki/Barry_Tuckwell>.

CHAPTER SIX CONCLUSION

The experience and process of taking myself through the JIA, has been rewarding, successful, and educational. Following the JIA techniques and guidelines outlined in chapter three, my research began with repeated listening to available recordings, transcribed those recordings before seeing the sheet music, and created an edition from knowledge of historical performance practices and compared the soloists performed music from their recordings. In addition, I undertook improvisation practice that incorporated improvisation games to develop ideas for cadenzas, embellishments, and derivative etudes. All the steps of this process assisted in the development of learning the *Concertino* internally before externally, and resulted in more confidence in the understanding, memorization, and performance of this piece.

In a world of multiple recordings and performances of the same works over and over, using the Jazz Improvisational Approach technique will help the student forge new paths of interpretation in an overly-crowded interpretive world. Also, it will deepen the musical skill and knowledge of the student as they strengthen theoretical and ear-training skills in their improvisational medium. With so many recorded and recording tools available, this is an excellent way to breathe new life into standard repertoire, and of great use to the musician approaching a new work, and, in fact, might lead to more new works as the student grows.

There is a potential future in research into this topic. The JIA was effective for me as a doctoral student, but would be interested in testing this process with a broader group of candidates, such as undergraduates, other graduate students, and adult professionals

and amateurs. After evaluating my results, I would like to discover the outcomes for other performers, compare their experience to mine, reassess the process, and create a method book that incorporates the most beneficial, all or parts, of the JIA process for use in a university or college or home practice setting.

My research has demonstrated the effectiveness of using the JIA to learn a piece of classical music as a pedagogical and performance tool as an alternative to the traditional way of learning unfamiliar classical music. The significance of the research into the JIA lies in its purpose to develop skills to: build confidence in deeply learning music; evolve their ear for their sound and technique; cultivate their improvisation and composition skills; and learn to strengthen their inner critic and creativity in being their own teacher. My experience using the JIA has proved to be beneficial in all aspects of my playing and teaching, and know that this process would benefit music students greatly.

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Interviews

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APPENDIX A
TRANSCRIPTIONS OF RECORDINGS

a. Barry Tuckwell

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Edited by Barry Tuckwell

Above staff bracket=Halstead, Below Staff = Clevenger
Dotted line=Tuckwell Published Edition

Larghetto 20

24

28

32

36

40

44

48

8

Concertino in D Major
Larghetto, Barry Tuckwell

59

63

67

71

79

83

89

90

Concertino in D Major
Larghetto, Barry Tuckwell

3

94

98

102

106

113
p *mp* *cresc* *accel.* *decresc*

Cadenza

117 *rit.* *pp* *mp* *accel.*

122 *cresc* *rit.* *decresc* *mf*

126 *cresc* *rit.* *a tempo*

7

Concertino in D Major

for Horn and Orchestra

Above staff bracket= Halstead, Below Staff=Clevenger

Dotted line=Tuckwell Published Edition

J. Michael Haydn

Edited by Barry Tuckwell

Allegro non troppo

The musical score is written for a Horn in D major, 4/4 time. It consists of eight staves of music. The tempo is marked 'Allegro non troppo'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The first staff begins with a measure number of 25. Subsequent staves are numbered 29, 33, 37, 41, 45, 49, and 53. The notation includes eighth and sixteenth notes, rests, and trills. There are also some bracketed sections and dotted lines indicating specific editions or performance instructions.

Concertino in D Major
Allegro non troppo, Barry Tuckwell

57

68

72

76

80

84

91

95

tr

8

4

tr

tr

tr

tr

Concertino in D Major
Allegro non troppo, Barry Tuckwell

3

99

103

107

111

116

122

ff

rit. decresc

mf

mp

126

3

rit.

accel. cresc

130

tr

a tempo

17

rit.

b. Anthony Halstead

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn
Edited by Anthony Halstead

Larghetto

20

24

28

32

36

40

44

48

f

Concertino in D Major
Larghetto, Anthony Halstead

59 *mf*

63 *tr*

67

71 *tr* 4

78

82 83 84 85

86 80

90 3 3 *tr*

Concertino in D Major
Larghetto, Anthony Halstead

3

94

98

102

106

3 Cadenza

110

8vb

116

120

3

tr a tempo 7

124

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Edited by Anthony Halstead

Allegro non troppo

23

29

33

37

41

43

48

49

50

51

52

53

54

55

Concertino in D Major
Allegro non troppo, Anthony Halstead

57

68

72

76

80

84

91

94

Concertino in D Major
Allegro non troppo, Anthony Halstead

3

98

102

106

111

116

3 Cadenza

130

136

tr a tempo 137

c. Dale Clevenger

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn
Edited by Dale Clevenger

Larghetto **20**

24

28

32

36

40

44

48

8

Concertino in D Major
Larghetto, Dale Clevenger

59

63

67

71

77

82

83

84

85

86

87

90

91

tr

4

tr

3

79

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn
Edited Dale Clevenger
Dale Clevenger

Allegro non troppo

25

29

33

37

41

45

48

49

50

51

52

53

54

55

Concertino in D Major
Allegro non troppo, Dale Clevenger

57

68

72

76

80

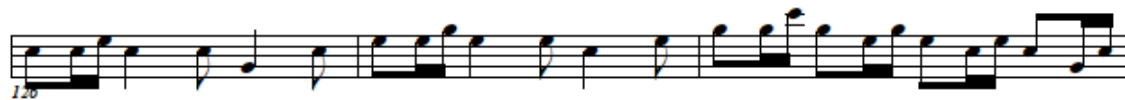
84

91

95

Concertino in D Major
Allegro non troppo, Dale Clevenger

3



APPENDIX B
INTERPRETATION EDITION

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Interpretation Edition by Candace Thomas

Larghetto

20

24

27

28

29

30

32

36

37

38

39

40

44

48

8

Concertino in D Major
Larghetto, Interpretation Edition

59

63

67

71

78

82

86

90

93

tr

tr

4

3 3

Concertino in D Major
Larghetto, Interpretation Edition

3

94

98

102

106

110

3

7

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Interpretation Edition by Candace Thomas

Allegro non troppo

The musical score is written for a single horn in D major, 4/4 time. It consists of eight staves of music. The tempo is marked 'Allegro non troppo'. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills. Measure numbers are placed at the beginning of each staff: 25, 29, 33, 37, 41, 45, 49, and 53. Trills are indicated by 'tr' above specific notes in measures 29, 41, 50, and 51. The key signature has two sharps (F# and C#), and the time signature is 4/4.

2013

Concertino in D Major
Allegro non troppo, Interpretation Edition

57

68

73

77

81

85

93

97

Concertino in D Major
Allegro non troppo, Interpretation Edition

3

101

103

105

113

115

107

3

17

tr

tr

tr

APPENDIX C
MY EDITION

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Edited by Candace Thomas

Horn in D

Larghetto 20

24

28

32

36

40

44

48

8

©2013

Concertino in D Major
Larghetto, Candace Thomas

57

61

65

69

77

82

86

90

3 3

Concertino in D Major
Larghetto, Candace Thomas

3

99

102

106

110

Cadenza

3

7

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Edited by Candace Thomas

Allegro non troppo

Horn in D

25

29

33

36

39

43

49

54

©2013

Concertino in D Major
Allegro non troppo, Candace Thomas

59 8

71

75

79 *tr*

83 4

89

93 *tr*

98

Concertino in D Major
Allegro non troppo, Candace Thomas

3

101

104

107

111

114

117

Cadencia

17

Concertino in D Major

for Horn and Orchestra

J. Michael Haydn

Edited by Candace Thomas

Horn in D

Menuet 12 20 Trio

37

43

49

57

63

70

75 Menuet da capo

©2014

APPENDIX D
DERIVATIVE ETUDES

Quick Step Etude

Candace Thomas

3

5

7

9

11

13

15

©2013



Ode to Open Tones

Candace Thomas



©2013

Trills

Candace Thomas



©2014

Melodic Etude #1

Candace Thomas



©2013

MotivEtude

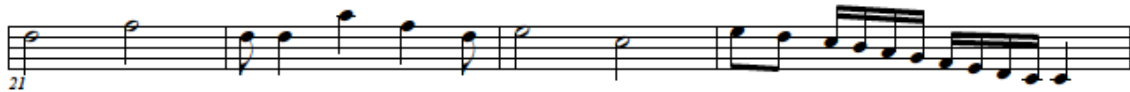
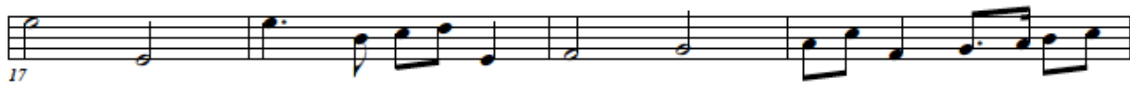
Candace Thomas

The musical score for 'MotivEtude' is written in 4/4 time and consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The second staff includes trills marked with 'tr' and a fermata. The third staff starts with a measure rest indicated by a '9'. The fourth staff begins with a measure rest indicated by a '13'. The fifth staff starts with a measure rest indicated by a '18'. The sixth staff starts with a measure rest indicated by a '22' and concludes with a double bar line. The notation includes various musical symbols such as notes, rests, trills, and measure rests.

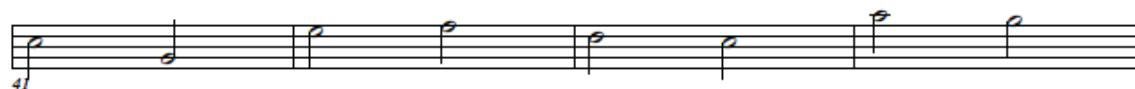
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Embellishment Practice

Candace Thomas



©2014



Improvise your motives during the rests
over the notes in the previous measures





Etude in 3/4

Candace Thomas

5

9

13

17

21

25

29

©2014

APPENDIX E
TRANSCRIBED CADENZA PRACTICE

Larghetto Cadenza Practice #1

Candace Thomas
2013

The musical score is written for a single melodic line in 3/4 time. It consists of six staves of music, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of their respective staves. The key signature has one sharp (F#). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests. There are also trills marked with 'tr' and a fermata over a final note. The piece concludes with a double bar line.

Larghetto Cadenza Practice #2

Candace Thomas
2013

The musical score is written for a single melodic line in D major (two sharps) and 3/4 time. It consists of eight staves, each containing four measures of music. The piece is marked 'Larghetto' and includes several triplet markings (indicated by a '3' over the notes). The key signature remains D major throughout. The score begins with a treble clef and a key signature of two sharps. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The piece concludes with a double bar line at the end of the eighth staff.

5

9

13

17

21

25

28

Larghetto Cadenza Practice #3

Candace Thomas
2013

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 28 indicated at the beginning of their respective staves. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs. A triplet of eighth notes appears in measure 10. Accents (>) are placed over the eighth notes in measure 18. The piece concludes with a double bar line in measure 30. Performance markings include *rit.* (ritardando) starting in measure 26 and *tr* (trill) above a half note in measure 29.

Larghetto Cadenza Practice #4

Candace Thomas
2013



Larghetto Cadenza Practice #6

Candace Thomas
2014

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of six staves of music, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of their respective staves. The piece begins with a half note G4, followed by a half note A4, and then a half note B4. The melody continues with eighth and quarter notes, including some slurs and ties. A trill is marked above the eighth measure. The piece concludes with a double bar line at the end of the sixth staff.

Larghetto Cadenza Practice #7

Candace Thomas
2014

The musical score is written for a single melodic line in D major (two sharps) and 3/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 26, and 31 indicated at the beginning of their respective staves. The piece begins with a half rest followed by a half note D5. The melody progresses through various intervals and rhythms, including eighth and sixteenth notes, and rests. A trill (tr) is marked above a note in measure 32. The score concludes with a double bar line in measure 34.

Larghetto Cadenza Practice #8

Candace Thomas
2014

The musical score is written for a single melodic line in D major (two sharps) and 3/4 time. It consists of seven staves of music, with measure numbers 5, 9, 13, 17, 21, and 25 indicated at the beginning of their respective staves. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, connected by slurs and beams. The piece concludes with a double bar line at the end of the seventh staff.

Larghetto Cadenza Practice #9

Candace Thomas



Allegro non troppo Cadenza Practice

Candace Thomas
2014

Practice 1



Practice 2



Practice 3



APPENDIX F
TRANSCRIBED IMPROVISATION PRACTICE

Improvisation Practice #1

Candace Thomas
2013

The musical score for "Improvisation Practice #1" is written for a single melodic line in treble clef. It consists of 31 measures, organized into eight staves. The time signature begins in 12/8 and changes to 4/4 at measure 10. The key signature is one sharp (F#). The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and triplet markings. Measure numbers 4, 8, 12, 17, 22, 26, and 31 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the eighth staff.

Improvisation Practice #2

Candace Thomas
2013

5

9

13

17

21

25

29

tr

3

tr

3

32

37

41

46

The musical score consists of four staves of music in G major (one sharp). The first staff (measures 32-36) is in treble clef and contains a series of eighth and sixteenth note patterns. The second staff (measures 37-40) continues the melodic line with some trills. The third staff (measures 41-45) includes trills and a double bar line. The fourth staff (measures 46-49) concludes the piece with a final cadence. The key signature is G major (one sharp).

Improvisation Practice #4

Candace Thomas
2013

The musical score is written for a single melodic line in 4/4 time, using a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and ties. The score is divided into eight staves, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marking the beginning of specific sections. The music features a mix of ascending and descending melodic lines, often with slurs indicating phrasing. The final staff ends with a double bar line.



Improvisation Practice #5

Candace Thomas
2013

The musical score consists of eight staves of music, each beginning with a measure number. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks.

- Staff 1: Measures 1-5. Features eighth and sixteenth note patterns.
- Staff 2: Measures 6-10. Includes a triplet of eighth notes in measure 8.
- Staff 3: Measures 11-15. Contains a double bar line in measure 11 and a repeat sign in measure 12.
- Staff 4: Measures 16-20. Includes a whole rest in measure 16 and a key signature change to two sharps (F#, C#) in measure 17.
- Staff 5: Measures 21-23. Continues the two-sharp key signature with eighth and sixteenth note patterns.
- Staff 6: Measures 24-28. Includes a whole rest in measure 24 and a key signature change to one sharp (F#) in measure 25.
- Staff 7: Measures 29-32. Continues the one-sharp key signature.
- Staff 8: Measures 33-36. Ends with a double bar line in measure 36.

Improvisation Practice #14

Candace Thomas
2014

6

11

16

21

26

31

36



Improvisation Practice #15

Candace Thomas
2014

5

9

13

17

21

25

29

The musical score is written on a single staff in 4/4 time. It consists of 32 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Trills (tr) are indicated above several notes. Slurs are used to group notes across measures. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines.

Improvisation Practice #16

Candace Thomas
2014



Transpose down/up by half step through all keys



Transpose down/up by half step through all keys



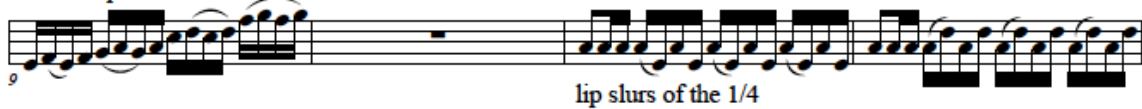
Improvisation Practice #17

Repetition game, fast articulations

Candace Thomas
2014



Continue patterns with these articulations



Improvisation Practice #18

Repetition games, articulations, patterns

Candace Thomas

2014

5

9

13

17

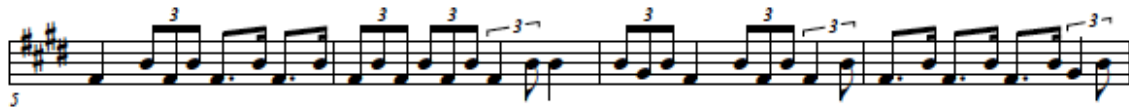
21

26

30

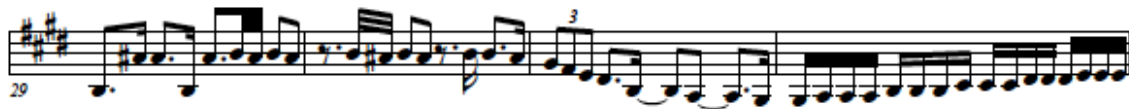
Improvisation Practice #20

Candace Thomas
2014



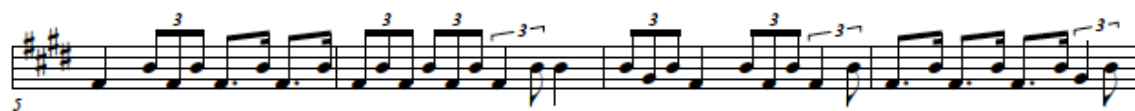
Transpose pattern up and down

Transpose patterns in 12 keys



Improvisation Practice #20

Candace Thomas
2014



Transpose pattern up and down

Transpose patterns in 12 keys





Improvisation Practice #21

Candace Thomas
2014

5

9

13

17

21

25

29

tr

5

tr

tr

tr

tr

tr

tr

APPENDIX G

EMAIL INTERVIEW TRANSCRIPTS

Dale Clevenger email interview May 5, 2014.

1. What is your process for composing cadenzas? For instance, how and what you practiced for it, and how did you determine what would be included in the final performance?

I try to use some of the motifs in the concerto, from the same movement of course, and improvise them on the horn and record myself, and listen if there is anything I can or want to use in the performance. Actually, I wrote most of the Haydn recording cadenzas on the plane going to Europe. Then I tried them at the session to test them. In one case, I changed the whole cadenza after I got there with the invaluable help of the harpsichord player..

2. Did you improvise on the spot, or were they (for both movements) fully written out/memorized for the recording/performance?

Whether one improvises on the spot or reads, you still have to have a very good idea of what you want. ALL of my cadenzas were written out.

On a recording session that is much safer. I played for 17 years in a Jazz group called, EARS, Jazz of all ERAS. (A play on words, of course!)

This training helped me immensely to feel free to experiment live or on manuscript. I rarely play by memory.....personal choice.

3. Did you utilize any exercises, etudes etc to prepare? No, just the finished cadenza itself!

4. For the alterations/embellishments within the movements from the original edition, how did you decide which measures to change, and how to change them?

Frankly, I don't trust "original" editions!!! Too many times they are someone else's edition. I make my own and go from there. This is particularly true in the Mozart concertos. AND, it was the practice of the time to embellish concertos.....in all instruments. I have heard this done all my career.

I learn all music, particularly solo music, very slowly.....making sure I do not learn something wrong, a note or rhythm or dynamic, etc. Then I perfect the piece as much as I possibly can, technically and musically. This is a LIFE LONG PROCESS!! Of course, nothing is really perfect, is it?

I hope this is of help to you. The practice of playing cadenzas and embellishing concertos was, as I understand it, quite varied in both Baroque and Classical

times. Today, there are many, many opinions, as you have probably already discovered, on what and how to do these things. I have had the advantage of listening and discussing with dozens of fine artists, on a wide variety of instruments over many years these questions. Even then the opinions vary greatly. There are many, fine "pre-music" (ie early music) self-proclaimed "authorities", who have studied a life time these things.....even they disagree.

Anthony Halstead email Interview, April 13, 2014

1. "I took as a basic principle Quantz's idea that a cadenza should be quite short (his often quoted 'admonition' is that it should be played in one breath(!). I did actually have to stretch or bend this rule but I wasn't unhappy about it as Michael Haydn's working period was later than that of Quantz."
2. "No, but 'in context' a few details were slightly changed from what I had firstly written out and then memorised."
3. "In preparing for the recording (of the whole piece not just the cadenzas) I did a lot of practice playing the concerto on the 'C basso' crook on which it is of course more difficult to achieve clear articulation. This was so that when I played on the D crook (the concerto is written for the D crook as you know) the articulation was easier by comparison!"
4. These were played spontaneously during the recording; each time we recorded a movement or even a section of a movement, I made slight changes to the ornamentation and extra decoration although I had decided in advance exactly which passages I was going to play 'straight' or 'plain' and which ones I was going to decorate or improvise on.'

APPENDIX H

LECTURE RECITAL PROGRAM



School
UNIVERSITY OF ILLINOIS
MUSIC
AT URBANA-CHAMPAIGN

DOCTORAL RECITAL

Candace Thomas, *horn*
Casey Gene Dierlam, *piano*

Music Building
MB Auditorium
Tuesday, October 14, 2014
1:00 PM

THE JAZZ IMPROVISATIONAL APPROACH: A NEW METHOD FOR
LEARNING A CLASSICAL
PIECE OF MUSIC BY EMPLOYING JAZZ EDUCATION METHODS

J. MICHAEL HAYDN Concertino For Horn and Orchestra in D Major, MH 134
(1737-1806) *Larghetto*
ed. Candace Thomas *Allegre non troppo*
 Menuet and Trio

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree. Candace Thomas is a student of Bernhard David Scully.



College of Fine and Applied Arts
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

TO OUR PATRONS
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